MUH 3530: POPULAR AND TRADITIONAL MUSIC OF AFRICA

Instructor: Larry Crook
Phone/Email: 273-3171/lcrook@ufl.edu
Office: University Auditorium 301;
Office Hour: Tuesdays 5th period and by appointment
Meeting Time/Place: MWF 5th period/Music Building 142

GENERAL DESCRIPTION
This course examines selected topics in African music. Class periods include lectures, discussions, music listening, video viewing, live presentations, and interactive participatory sessions involving music making among students. The course begins by introducing several broad issues including the representation of African music, the role of music in African social life, and the ways in which African musical traditions have impacted and been impacted by colonialism and globalization. The course then focuses on selected musical traditions linked (geographically and historically) to various areas of Africa. Several themes run through the course: interconnection of traditional and popular forms of music, colonial and post-colonial contexts of music making, the impact of mass media and global circulation of African music, and music's role in shaping African identities. Over the semester we will spend time reading about, discussing, and listening to a wide variety of musical sounds created by African. Pre-requisites: MUH 2501 or permission by the instructor.

This course satisfies Humanities (H) and International (N) general education requirements. As such, the course will explore how African music expresses and embodies the values and beliefs of different people and communities in Africa and in African diasporas in Europe and the Americas (especially in relation to the diversity of cultural norms and values in the United States). It will also investigate how academic scholars, journalists, politicians, and the music industry represent African music. Many of the readings for the class will highlight divergent interpretations of African music among American and African scholars from diverse socio-cultural perspectives. We will also investigate the complex set of international relations and global processes that have linked such traditions as Gospel and Jubilee singing in 19th-Century America with Isicathamiya Choral Music of South Africa.

OBJECTIVES
This course will
• Increase students’ knowledge and enjoyment of African music;
• Explore how African musics embody the values, beliefs, and cultural differences of a variety people, periods, and places in Africa and its diaspora;
• Introduce students to a diverse set of African musical traditions and instruments;
• Improve students’ ability to recognize, discuss, and describe African musical styles, structures, using the terms, methods, and theoretical concepts of ethnomusicology;
• Enhance students’ knowledge of African musical history in relation to major historical events and geopolitical global influences.
STUDENT LEARNING OUTCOMES
Students will
• Gain the intellectual basis for understanding African music in various cultural contexts;
• Learn methods, theoretical concepts, and terms of the discipline of ethnomusicology and how the biases of both African and non-African scholars have shaped thought within the discipline;
• Develop critical thinking skills in analyzing cultural values and orientations of African peoples in relation to the values and orientations of communities in the United States;
• Improve their abilities to communicate about African music clearly and effectively in small and large group contexts.

REQUIREMENTS
Each student must
• Attend class regularly,
• Complete required reading, listening, and viewing assignments,
• Participate in class discussions,
• Take three in-class exams,
• Research and write a term paper.

READINGS AND RECORDING
There is no required text purchase for this class. Assigned readings will come from sources made available online through the SAKAI E-LEARNING COURSE SITE for the class and through the UF Library. Students are also encouraged to consult The New Grove II Dictionary of Music and Musicians and the Garland Encyclopedia of World Music for additional general information on specific African regions, countries, musical styles, and musicians as we cover them during the semester. These and other sources are available online and in hard copy through the Architecture & Fine Arts Library. A useful link for key resources in conducting music research and is http://guides.uflib.ufl.edu/music.

LISTENING/VIEWING MATERIALS
Listening to music outside of class periods is required for this class. For the topics we cover, you will be assigned selected listening examples that are available on the Sakai E-learning site for this class. Occasional viewing/listening examples may come from sources made available through the UF Library.

Exams
There will be three exams during the semester. Exams will include a combination of objective, short answer, listening identification, and essay portions. You must bring two pencils (or pens) to class for each of the exams. Make-ups for exams will be given for excused absences only (see class attendance below).
Preliminary Exam Schedule (subject to change)
Exam 1: Sept 16, 2013
Exam 2: Oct 21, 2013
Exam 3: Dec 4, 2013

GRADING
Grades are based on the following percentages:

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<tr>
<th>Exam</th>
<th>Percentage</th>
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<tr>
<td>Exam 1</td>
<td>25%</td>
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<td>Exam 2</td>
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<td>Exam 3</td>
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<tr>
<td>Term Paper</td>
<td>25%</td>
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<td>Total</td>
<td>100%</td>
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Grading Scale

A  95%   C  73%
A- 90%   C- 70%
B+ 87%   D+ 67%
B  83%   D  63%
B- 80%   D- 60%
C+ 77%   E 0-59

Information on current UF grading policies and grade points may be found at
https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx

CLASS ATTENDANCE POLICY

Regular class attendance is required of all students and attendance will be taken beginning the second week of class. Attendance is critical because much of the course material comes directly from class lectures, discussions, demonstrations, etc. Students will be responsible for all information presented and assigned in class. Students are required to enter class on time and remain in class through the entire period. Each student is allowed three unexcused absences during the semester without grade penalty; each additional unexcused absence (beyond three) will result in lowering your final grade assessment by 1%. Any student missing class for any reason (excused or not) is responsible for getting notes and a copy of handouts from a fellow student, not from the instructor. Make-ups for exams are given only for excused absences. An excused absence is defined as 1) a medical issue accompanied by a signed statement from your doctor, 2) a serious family emergency with a signed statement from parent or guardian, 3) an official University of Florida activity accompanied by a signed statement from an appropriate faculty representative with a two-week prior notification, 4) a religious holiday observance with a two-week prior notification to instructor or Course TA, 5) military service or court-imposed legal obligations accompanied by written proof two weeks prior to the date of the absence.

Requirements for class attendance and make-up exams, assignments, and other work are consistent with university policies that can be found at:
DISCUSSION GROUPS
Depending on class size, students may be assigned to Discussion Groups (DG) within the class. During class periods, we may divide into the discussion groups to discuss that day’s topic/reading. Each DG will be responsible for collectively discussing the assigned reading and reporting to the class.

TERM PAPER
Each student must research and write a term paper, a component of which will be to present the main findings of their research to the class during in an oral presentation. Students will be required to submit a paper proposal outlining the topic (due October 11). The final paper should be 10-20 pages in length and follow proper formatting and citation as prescribed by the instructor (Final written paper due November 25, 2013).

SCHOLASTIC DISHONESTY
Students enrolled in this class are expected to be honest. Cheating on exams and plagiarizing (presenting someone else’s ideas, words, or products as one’s own without providing proper recognition of the original source) are serious matters. As a result of completing the registration form at the University of Florida, every student has signed the following statement: “I understand that the University of Florida expects its students to be honest in all their academic work. I agree to adhere to this commitment to academic honesty and understand that my failure to comply with this commitment may result in disciplinary action up to and including expulsion from the University.” The instructor of this course fully endorses this statement and will not tolerate academic dishonesty. Anyone caught cheating or plagiarizing is subject to an automatic E and further disciplinary action.

HINTS FOR STUDENTS
Attend classes regularly, ask questions, and take notes. Refer to the syllabus for general information and to the course calendar for assignments. Establish contact with other students in the class and study together. Create a class notebook (loose-leaf is best) to keep the syllabus, course schedule, and all handouts together with your notes from the lectures, reading, listening, and viewing assignments. This will help you organize information and study for tests more efficiently. Re-read your notes to make sure you understand them and underline important names and terms (If you take notes on one side of the page only you can later use the backside to define the terms and names you underline). When reading, listening, and viewing the assignments, take notes of the major points to help you remember the information covered. Jot down information from the liner notes or jacket cover of recordings where appropriate. Become familiar with the resources of the Music Library and use the listening facilities and other recordings not available in the library (there are forms available at the library desk).

INSTRUCTOR’S OFFICE HOURS
Open office hours for discussing assignments, clarifications on readings or lectures, looking at tests, or discussing other issues related to the class are on Tuesdays 5th
period or by appointment (please email or call Dr. Crook at 273-3171 to schedule an appointment).

CLASSROOM POLICIES
The class period begins promptly at 11:45 am and you are expected to be in your seat at that time. In the rare case that you are unavoidably late, please enter quietly and take the first available seat. The period ends when the instructor dismisses the class. Preparations to leave (such as closing notebooks, rustling papers, and putting on your coat) before you are dismissed are disruptive; please avoid them. Do not exit before you are dismissed unless you have already advised the instructor that you must leave early (please do this before the period begins). During the class period you are encouraged to ask questions and participate in discussion. In general, please raise your hand and make sure that the instructor acknowledges you before you speak. Please do not read outside materials (newspapers, textbooks or materials for other courses, etc.) or use electronic devices for non-class related matters during class time. Do not check or monitor messages on you. No texting or any type of internet browsing or game playing is allowed during class. With permission from the instructor you may use your laptop or electronic tablet for taking notes. However, you must turn down any sound effects, and use only the word processing capabilities (no other programs permitted, no internet, no using headphones, etc. unless specifically allowed by the instructor for that day). If you abuse the privilege of using your laptop in class the privilege will be revoked. Eating, drinking, and sleeping are also not allowed in this class. Finally, the lectures, handouts, and other materials of the course are the intellectual property of the instructor. Do not electronically record lectures or take photos without the permission of the instructor.

ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES
Students requesting classroom accommodations must first contact the Dean of Students Office. The Dean of Students will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation.
MUH 3530: COURSE CALENDAR (subject to revisions)

Topics to be covered in this semester's class are listed below. Reading and listening assignments are to be completed prior to class under which they are listed and will be available on Sakai unless otherwise noted. Occasional listening and viewing materials may also be available in the Fine Arts Library. You will also be asked to view some materials on YouTube and/or other web accessible sites. (This calendar is subject to changes, modifications, and other improvements)

SEGMENT I

**INTRODUCTION TO AFRICAN MUSIC**

<table>
<thead>
<tr>
<th>Date</th>
<th>Assignment</th>
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<tbody>
<tr>
<td>Aug 21</td>
<td>Syllabus and about this Class</td>
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<td>No Assignment</td>
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<td>Aug 23</td>
<td>The Musical Traditions of Africa: An African Scholar’s Perspective</td>
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<td>Reading assignment:</td>
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<td>Listening assignment:</td>
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<td>• Sub-Saharan Musical Style listening examples</td>
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<td>Aug 26</td>
<td>Confronting African Music and Rhythmic Complexity: An American Scholar’s</td>
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<td>Perspective</td>
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<td>Reading assignment:</td>
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<td>Literary History 22(4): 1093-1102.</td>
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<td>Listening Assignment:</td>
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<td>• Confronting African Rhythm Examples</td>
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<td>Aug 28</td>
<td>Exploring African Music</td>
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<td>Reading assignment:</td>
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<td>Listening assignment:</td>
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<td>• Shaping Musical Sound examples</td>
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<td>Aug 30</td>
<td>Colonialism’s Impact on African Music</td>
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<td>Reading assignment:</td>
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<td>Viewing assignment:</td>
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|          | • Watch “Reginald and Julius Playing Mbira Music”  
<http://www.youtube.com/watch?v=kn3cDvg4gps> and “Ewe Drum Circle”
<http://www.youtube.com/watch?v=uVeFbozpnbs>.            |
Sept 2: Holiday (no class)

Sept 4: Global impact of African Music
Reading assignment:
Listening assignment:
• Mbube and Communities of Style examples

Sept 6: Musical Instruments in Africa
Reading assignment:

Sept 9: Musical Instruments in Africa Continued
Reading assignment:

Sept 11: The Guitar in Africa
Reading assignment:

Sept 13: Guitar in Africa continued and Exam 1 preparation
• Each student will be assigned an African guitarist to research and present to class on this day

Sept 16: Exam One

SEGMENT II

*West Africa: Mande Music*

Sept 18: Music in Mande Territories/Discussion Group Assignments
No New Reading Assignment
In class viewing segments of *Mali: The Music of Life* (ML 350.7 M42 M341)

Sept 20: Mali and the Jeliya Tradition
Reading assignment:
• Charry, Eric. "Mali and The Jeliya” Note: Read up to the sub-heading “Jeli Instruments.”
Listening assignment:
• “Allah L’aa Ke 1”
<table>
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reading Assignment</th>
<th>Listening Assignment</th>
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<tbody>
<tr>
<td>Sept 23</td>
<td>Jeliya Instruments: Kora and Koni</td>
<td>• Charry, Eric. Jeli Instruments: “Kora” and “Koni” Note: read up to the heading “Bala.” (Sakai)</td>
<td>• Koni and Kora examples</td>
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<td>Sept 25</td>
<td>Jeliya Instruments: Bala</td>
<td>• Charry, Eric. “Bala”</td>
<td>• Bala examples</td>
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<td>Sept 27</td>
<td>Bala Continued</td>
<td>No new assignment</td>
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<td>Sept 30</td>
<td>Jembe and Natalia/Ashley Presentation: Omou Sangare</td>
<td>Reading Assignment must be completed</td>
<td>Listening Assignment must be completed</td>
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<td>• None</td>
<td>• Les Ballets Africains examples</td>
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<td>Oct 2</td>
<td>Jembe and Austin/Robert Presentation: Yossou N'Dour</td>
<td>No new reading assignment</td>
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<td>Oct 4</td>
<td>WEST AFRICA: NIGERIA</td>
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<td>Yoruba Drumming Traditions: Dundun and Batá</td>
<td>Reading Assignment must be completed</td>
<td>Listening Assignment must be completed</td>
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<td></td>
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<td>• Euba, Akin. 1990. “The Place of Dundun in Yoruba Culture” and “A Typical Dundun Occasion: Egungun Festival at Ede</td>
<td>• Dundun and Batá</td>
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<td>Oct 7</td>
<td>Juju Music</td>
<td>Reading assignment must be completed</td>
<td>Listening Assignment must be completed</td>
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<td>Oct 9</td>
<td>Fela Kuti and Afrobeat</td>
<td>Reading</td>
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Listening Assignment:
  • Fela Examples

Oct 11: Fela Kuti Continued/Term Paper Proposals Due
  • “Expensive Shit”

**NORTH AFRICA: MOROCCO**

Oct 14: Islamic Chant/Arab-Andalusian Music
Reading Assignment
  • “Morocco” from the New Grove Dictionary of Music and Musicians
Listening Assignment
  • Islamic Chant and Arab-Andalusian examples

Oct 16: Berber Music in Morocco
Reading Assignment:
Listening
  • Berber examples

Oct 18: Gnawa
Reading assignment
Listening Assignment
  • Gnawa examples

Oct 21: Exam 2

**SEGMENT III**

**UGANDA: COURT TRADITIONS**

Oct 23: TBA

Oct 25: Court Music in Uganda
Reading assignment
Listening Assignment
  • Uganda Court Music examples

Oct 28: Uganda Xylophones
Reading assignment
Listening Assignment
  • Uganda Xylophone Examples
ZIMBABWE: MBIRA AND CHIMURENGA

Oct 30: Mbira in Zimbabwe
Reading assignment
Listening:
• Shona Mbira examples

Nov 1: Mbira in and Spirit Possession
Reading assignment

Nov 4: Mbira and Chimurenga
Reading assignment
Listening
• Chimurenga Examples

CENTRAL AFRICA: PYGMY TRADITIONS

Nov 6: Life in the Central African Republic: Sounds of the Forrest
Reading
• Turnbull, Colin and Michelle Kisliuk: Liner Notes to the recording Mbuti Pygmies of the Ituri Rain Forest.
Listening:
• Pygmy music examples

Nov 8 & 11: Homecoming & Veteran’s Day Holidays (no class)

Nov 13: Pygmy Sounds in Global Contexts
Reading
• Feld, Steven. 1996. “Pygmy Pop: A Genealogy of Schizophonic Mimesis.” Yearbook for Traditional Music 28: 1-35. (Read pages 1-12 of this article)
Listening
• Pygmy Pop Examples

Nov 15: Congolese Popular Music (Rumba in the Jungle)
• Reading and Listening TBA

SOUTH AFRICA: MUSIC AND MIGRANCY

Nov 18: Isicathamiya
Reading

Listening
• Isicathamiya examples

| Nov 20: Maskanda |

Reading
• Muller “Music and Migrancy.” (read pages 131-152)

Listening
• Maskanda examples

| Nov 22: Gumboots |
• Muller “Music and Migrancy.” (Read pages 152-183)
• Gumboot Examples

| Nov 25: Term Papers Due |

| Nov 27 & 29 Thanksgiving Holiday (no class) |

| Dec 2: Gumboots continued and review for Exam 3 |

| Dec 4, Exam 3 |